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ABSTRACT

This resource packet was compiled by a participant in the Fulbright Summer Seminar on Indonesia. The materials provide information for teaching about the diaspora of Hinduism and Islamic beliefs throughout the southeast Asia archipelagoes and their influence on art and culture. The handouts supplement information on Indonesia as part of an Asian Cultures and Civilization course. The objectives of the seminar include providing the students with: a personal comparison between Indonesia and western culture; a comparison of cultural differences between Indonesia and the rest of Asia; a concept of values; a link between traditional and contemporary cultures; a set of non-western values; and a conceptual format to enjoy the art, music, drama, and literature of the country. A timeline, charts, and illustrations accompany the text. (EH)

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ED 390 770

Report on Fulbright Summer Seminar on Indonesia

From: Charles Elroy Christenson

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I was specifically interested in the diaspora of Hinduism and Islamic beliefs throughout the southeast Asia archipelagos and its influence on the art and culture, I was and continue to be interested in making the comparisons of India and Indonesia's responses to the pressures of population and economics of a developing nation from a different colonial background.

My seminar objectives have been:

1. to provide the students with a personal comparison between Indonesia and western culture,
2. to expand my knowledge of Asian and, in particular, Indonesian art history and its cultural and historical context,
3. to provide the students with the a comparison of cultural differences between Indonesia and the rest of Asia,
4. to provide the students with an understanding of the complexity and social integration of culture which exist on a daily basis within Indonesia's diverse cultures,
5. to provide the students with a concept of values that have been passed down from generation to generation through mythologies of various cultures,
6. to provide the students with the link between traditional and contemporary cultures within a country,
7. to provide the students with a set of non-western values that have proven a successful alternative to western culture,
8. to provide the students with mythologies and artworks which reflect the values of family, community, and self in society,
9. and to provide students with not only a chronological delineation of history but also a conceptual format to enjoy this countries art, music, drama and literature .

My participation in The Summer Seminar on Indonesia allowed me to explore the roles of the arts and literature of the country as they are affected by mythologies, by local religions, as well as by social and technological change. I attempted to observe the values the Indonesian people and how they were reflected in their cultures in the rolls of:

1. the role of marriage and the family
2. the relationships between women and men
3. the role of the arts and the artist
4. the role of the institutions of religion and government
5. the personal values of friendship, love, honor and death
6. the consequences of technological and populational trends & changes

In order to obtain the required composite of information I did the following activities:

1. I observed the daily activities and life of the communities

2. I took and labeled 52 rolls of slides (over 1800 photographs) of daily life, art works, dance, and dramatic performances for instructional material

3. I photographed and interviewed artists, writers, teachers and religious leaders for personal insights and perspectives about their country and their work.

4. I audio recorded lectures given by writers, artists, teachers,religious and leaders during the seminars formal sessions.

5. I collected and purchased local books and written material to illustrate the cultural differences and mythological base of Indonesian uniqueness.

6. I have continued to filter, sort and assimilate the material on art, legends, myths, and religions of these countries paying particular attention to their present impact on society and how they in turn are changed by society and the world around them.

The enclosed samples of educational handouts will be used as supplementary information on Indonesia used in conjuction with the slides I have taken. Indonesia is part of a larger course of study on Asian Cultures and Civilization that I will be team teaching in the Winter Quarter of 1995. Thank you so much for the oppurtunity to learn about this part of the world.

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Indonesia Historical Calendar

1,000,000 bce -	"Java Man"/ P. erectus (Dubois) Calvaria, Middle Pleistocene dicovered by Eugene Dubois, Trinil, Java "Solo Man" / discovered in Solo River Valley, Java 1949 H. sapiens soloensis (Oppenoorth) Calvaria XI, Upper Pleistocene
1,000,000 bce- 40,000bce	stone tools
4000 bce	refined stone tools
5000-3000bce	Donsong Culture - bronze drums
	bronze ceremonal axes
5 bce - 15c	stone pyramid built for worship
	Yupa stone - inscribed in Gujarat language native to Rajputana, Mathura, and Allahabad, India
	Hinduism introduced by Indian traders Taruma kingdom established by Purnavarman footprint stones refer to Visnu
5c-6c	first statues of Brahmanic and Buddhist remains
730 - 930 ad	Sailendras conquers central Java establishes first major power in Indonesia, introduces Mahayana Buddhism
	building of Prambanam and Borobudur (Hindu and Buddhist)
800's	Islam introduced by Arab traders
9c	King Balaputra of Silendra dynasty gives income from 5 villages to Buddhist university in Bihar district of India, probably for Indonesian pilgrims
929-1222	Kadiri kingdom
1222-1293	Singasari kingdom
1293-1527	Majapahit kingdom
14c	praises of Indon. kings still sung in Buddhist monastaries in India
1292	Marco Polo visits Java with Chinese traders going to Europe
1512	last of mountain monuments to Hinduism constructed on Java
1602	creation of Dutch East Indies Trading Co. (held Mollocos Islands only) - forced monoply of trade - required forced labor - required forced cultivation of crops
18c.	last Hindu kingdom on Java, Bambagan, becomes Islam

	remaining Hindu adherents move to Bali
1870	liberalisation of trade
1880-	Dutch Colonialism of greater Indonesia begins -educational system produced only 300 college graduated by 1950
1892-1940	Dutch colonial administration
1940-45	Japanese rule of Indonesia
1950	Indonesian Independence
	establishment of the the Pancasila standard of government

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GEOGRAPHY

LARGEST ARCHIPELAGO IN THE WORLD

INDONESIA, the largest archipelago in the world, lies between 6° North and 11° South at the crossroads of the continents of Asia and Australia/Oceania. This strategic position has greatly influenced its cultural, social, political and economic life.

Indonesia stretches 3,977 miles between the Indian and Pacific Oceans, which is the width of the United States of America, or the distance from Oregon to Bermuda. If the water space between the 13,700 scattered islands is included, Indonesia covers 1.9 million square miles, or 2½ times the size of Australia! As 80% of the area is in fact water, Indonesians refer to their country as *Tanah Air Kita*, which literally means "Our (Nation of) Land and Water."

Indonesia's five main islands are Sumatra (slightly larger than California), Java (almost the size of New York State), Kalimantan, on the world's third largest island, Borneo, Sulawesi (about the size of Great Britain), and Irian Jaya, part of the world's second largest island, New Guinea. The other islands, of which only 6,000 are inhabited, vary in size from rocky outcrops to larger islands.

HISTORY

PREHISTORY

THE FIRST MODERN MAN in Indonesia was undoubtedly the dark-skinned, wooly-haired, pygmy Negrito who belonged to the Australoid group. He was the first *Homo sapiens* to come to Indonesia, about 30,000 to 40,000 years ago. Nobody knows where he came from exactly, but his genetic traces can still be found in Eastern Indonesia, as in the highland tribes of Irian Jaya.

The Negritos were followed several centuries later by people of the Australoid group. They were also dark-skinned and wooly-haired, but had broad, flat noses and pronounced brow ridges. It is not clear whether they originated in Africa or India, but today many tribes which reside in the remotest islands and jungles of Indonesia bear a striking resemblance to them.

Both these groups were soon driven into the highlands and jungles by Mongolian migration from the north. There seems to have been two major movements out of the overpopulated northern Indochina region: that of the Proto-Malays and that of the Deutro-Malays.

The Proto-Malays, represented today by ethnic groups such as the Bataks and Dayaks, brought with them a Neolithic, or New Stone Age, technology. They lived in village settlements, domesticated animals and cultivated food. Evidence of their culture can be seen today in the huge stone monuments, or megaliths, found in Sumatra.

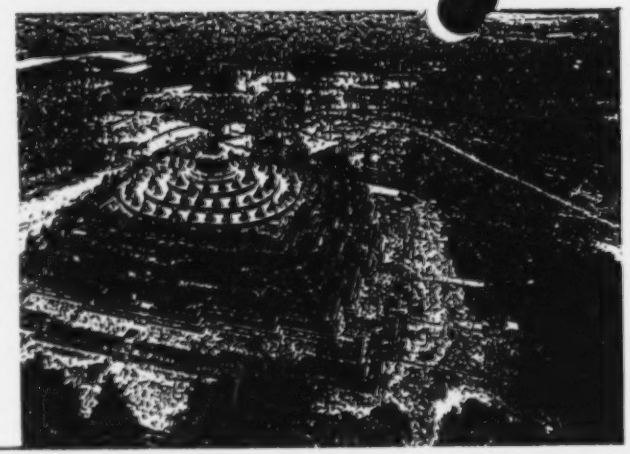
The Deutro-Malays belonged to the true Mongoloid race. How they came to Indonesia is still a mystery, but they soon took over the best agricultural lands, driving the other inhabitants into the highlands and jungles. Today, their descendants are found along the coasts and plains of all the major islands, and constitute the majority among Indonesia's ethnically diverse population.

THE HINDU-BUDDHIST KINGDOMS

In the 2nd century A.D., India was at the peak of its cultural development. The Indonesian ruling class, impressed with India's philosophical, religious and cultural superiority, started to "Indianize" their own kingdoms. They invited Brahmin scholars to their courts; sent students to study in India; learned about astronomy and navigational techniques; figure sculpturing and textile dyeing; borrowed numerous Sanskrit words which are still in use; introduced spices such as cardamom and turmeric into their food; domesticated horses and elephants; and changed their architectural style.

However, the two biggest areas of change were in the new social status of the rulers and in religion. The Indonesian aristocracy found they could better control their kingdoms once they introduced the Indian concept of a divine ruler—perhaps a descendant of some mythical figure or a reincarnation of the Hindu god Vishnu himself—with limitless powers and belonging to the highest "caste."

India's twin religions—Hinduism and Buddhism—began a peaceful coexistence in Java and Sumatra. Later, the Hindu god Shiva and Lord Buddha were treated as reincarnations of the same God, thus further blurring the distinction between the two religions.



If you ever get the chance, "see Borobudur during the full moon or in the very early morning when layers of mist fill the valley and . . . conical volcanoes shine in the morning sun" (Dalton, *Indonesia Handbook*). Approach the gentle pyramid from the west and walk clockwise through its ten terraces to pay tribute to the gods. It is three miles to the top.

By about the 8th century there were two well-established kingdoms: the Buddhist Srivijaya kingdom in Sumatra which ruled the seas and major marine routes for the next 600 years, and the Hindu-Buddhist Mataram and Sailendra kingdoms of Central Java which controlled inland rice production for a shorter period of time. In fact, Sumatra was called Swarnan Dwipa, or "Gold Island," while Java was called Java Dwipa, or "Rice Island."

The Srivijaya kingdom was based on foreign trade, and controlled the strategic Straits of Malacca. From here, spices, incense and other rare goods were traded between China and India.

The Javanese Mataram and Sailendra kingdoms were more culturally oriented. The rich soils and wet-rice agriculture supported a huge population, much of which was later employed for the building of the magnificent Borobudur (see page 22) and Prambanan temples. This peaceful coexistence of Hindus and Buddhists did not last long; after a turbulent 300 years or so, there emerged a powerful new Hindu kingdom in Java called the Majapahit. Established in 1294 in an area known for its *pahit* (bitter) maja fruit, this empire marked the Golden Age of Indonesian history. It was then that a true Indonesian identity emerged and a unique Javanese art and culture developed and flourished.

However, around the 14th century this great kingdom went into decline and was soon invaded by the new Islamic state of Demak. The entire Hindu-Javanese aristocracy fled to Bali, leaving behind a rich heritage which even until today shows how close the Indian-Indonesian bond was.

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DEATH AND FUNERALS

A Muslem is buried within 24 hours of death and his kindred, colleagues, friends and relatives arrive within hours to pay respect to the deceased, regardless of how close they were. There is an air of self-control as weeping is not considered therapeutic but an indication of a weak soul and an invitation to spirits.

It is believed that when a person dies his spirit must be properly "managed" or it will cause havoc in the world of the living. To prevent the soul from returning to earth, some rites are designed to confuse it. In Sumatra the body is sent out of the house through a small gap in the floor which is then sealed. In Bali and Sulawesi the hearse is jolted and jarred to prevent the spirit from finding its way back. For the soul to successfully make it to the land of the ancestors—usually in the form of a bird or insect—proper funeral rites are essential. Although these vary by region and ethnic group, they are almost always colorful and extravagant spectacles.

If a family cannot afford this expense at the time of death, the body is either kept wrapped in shrouds in the house or temporarily buried till enough money is saved for the rites. In the recent death of a Toradjan royal person, the widow kept the embalmed body of her husband in the house for two years before having one of the most spectacular funerals ever. In Bali the bereaved wait for enough deaths to pool together resources for a joint cremation. The bones are then exhumed, cleaned and given a proper send off.

royal crema-
ials are very
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in Bali where
n cremated in
remonies.

The dead are never forgotten in Indonesia: among the Toradjanese eerie effigies of the dead line the cliff faces, their final burial place; the Irian Javans preserve the skull and bones of the deceased; and, all over Indonesia, graves or symbolic statues are carefully tended, as they contain the benevolent spirits of ancestors.

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BODY LANGUAGE

In general Indonesians tend to be much more reserved in their body movements and gestures than westerners. Unnecessarily flinging the arms, jerking the head and talking loudly (even in anger) is considered *kasar* or "unrefined." The nuances caught in facial expressions, gestures and other body signals often say as much, if not more, than the message in the words alone.

Here is a short list of body language peculiar to Indonesians:

THE HEAD AND THE FEET The head and the feet are, by virtue of their position, the most and least esteemed parts of the body respectively. The head contains the "life force" and is thus considered sacred. In the past, head hunters (like the Dayaks of Kalimantan and Toradjanese of Sulawesi) would bring back enemy heads for good luck. Today, children are never patted on the head. Respect is also shown by keeping the head lower than the person being honored.

One has to be just as careful with one's feet: pointing them at someone is disrespectful, and propping them up on a table is absolutely taboo.

GREETING In greetings there is no effusive hugging and kissing, just a respectful Islamic "handshake" where you hold both the hands of the other person, let go, and then bring your hands to your chest. In social circles, however, the ladies kiss each other on both cheeks Dutch style.

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STANDING In most situations Indonesians tend to stand in what is considered the most humble and respectful stance: the hands lightly overlapped in front of the body, the head slightly bowed and if talking to someone of higher status, the eyes lowered. Standing with the hands on the hips is aggressive and when held behind the back, considered too superior.

WALKING When in a restricted space one asks permission before walking in front of someone. This is done by bending low, extending the right arm forward, mumbling a *permisi* ("please give me permission," that is, excuse me) and quickly walking across.

POINTING Indonesians only point with their thumb. Using any other finger is considered rude. The gesture is like a gentler version of that used in America for hitching a ride, but with a more open palm. This gesture is also used like a "go ahead" signal when asking someone to proceed. For instance one would use it to invite someone to start on a meal by pointing at the food.

GESTURES Rude or obscene signs are seldom seen. One different gesture is the one indicating madness. Instead of circling the index finger at the forehead, the hand is used to "saw" the forehead in two: "you half-brain!"

SMILING The smile is ever present in Indonesia, but it does not always indicate happiness. The Javanese are known to giggle when they are sad, smile when they have to give bad news, and laugh when nervous or confused. Some of these differences are related to their belief that life should remain as calm and unruffled as possible.

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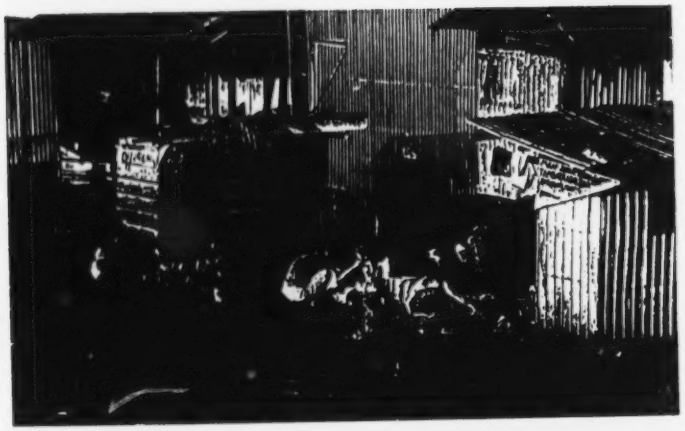

bram is very
bathroom for

DIFFERENT FOLKS WITH DIFFERENT STROKES

FLEXIBLE TIME Time is structured very differently in Indonesia. The day begins at sunset, so "last night" is considered earlier the same day. Indonesians have a very laid-back approach to punctuality—a person can arrive between an hour to three hours late without causing offense. When you ask someone the time, it is rounded off to the nearest quarter or even half hour; there is no need to be exact.

BATHING Indonesians bathe at least twice a day, and the more water splashed around, the cleaner and better. In a typical bathroom one does not climb into the stone storage basin or *mandi*. Icy cold water is splashed from this *mandi* over oneself for an invigorating bath which leaves everything soaking wet.

Most rural homes do not have toilets and to defecate one goes to a nearby stream. A squat toilet is usually a hole in the ground with footrests on either side. There is usually no flush system nor toilet paper, as water is preferred for reasons of hygiene.

SICKNESS Medical facilities are used hesitatingly. Most mild illnesses are treated at home and come under the general umbrella of *masuk angin*, literally "the entrance of wind". To protect against this, Indonesians wrap themselves in warm clothes. It is not uncommon to see workers wearing zipped-up black leather jackets under the intense midday sun. To cure any illness due to *masuk angin*, oil is rubbed onto a person's neck and back with a heavy metal coin which is vigorously scraped along the skin. The deep amber stripes which remain for a day or two actually look much worse than they feel.

Being treate
angin by rub
along the ba

INTIMACY Public displays of intimacy between people of the opposite sex is not considered proper, though it is perfectly acceptable for friends of the same sex to walk hand in hand. Kissing in public is taboo.

FORGIVENESS Asking forgiveness for any errors made is a part of the national ethic and the main feature of Javanese politeness. At Lebaran Moslems formally beg forgiveness for wrong doings of the past year from family and friends. When leaving a job the same is done of one's colleagues and superiors. The apology is always accepted gracefully and everyone starts on a clean slate.

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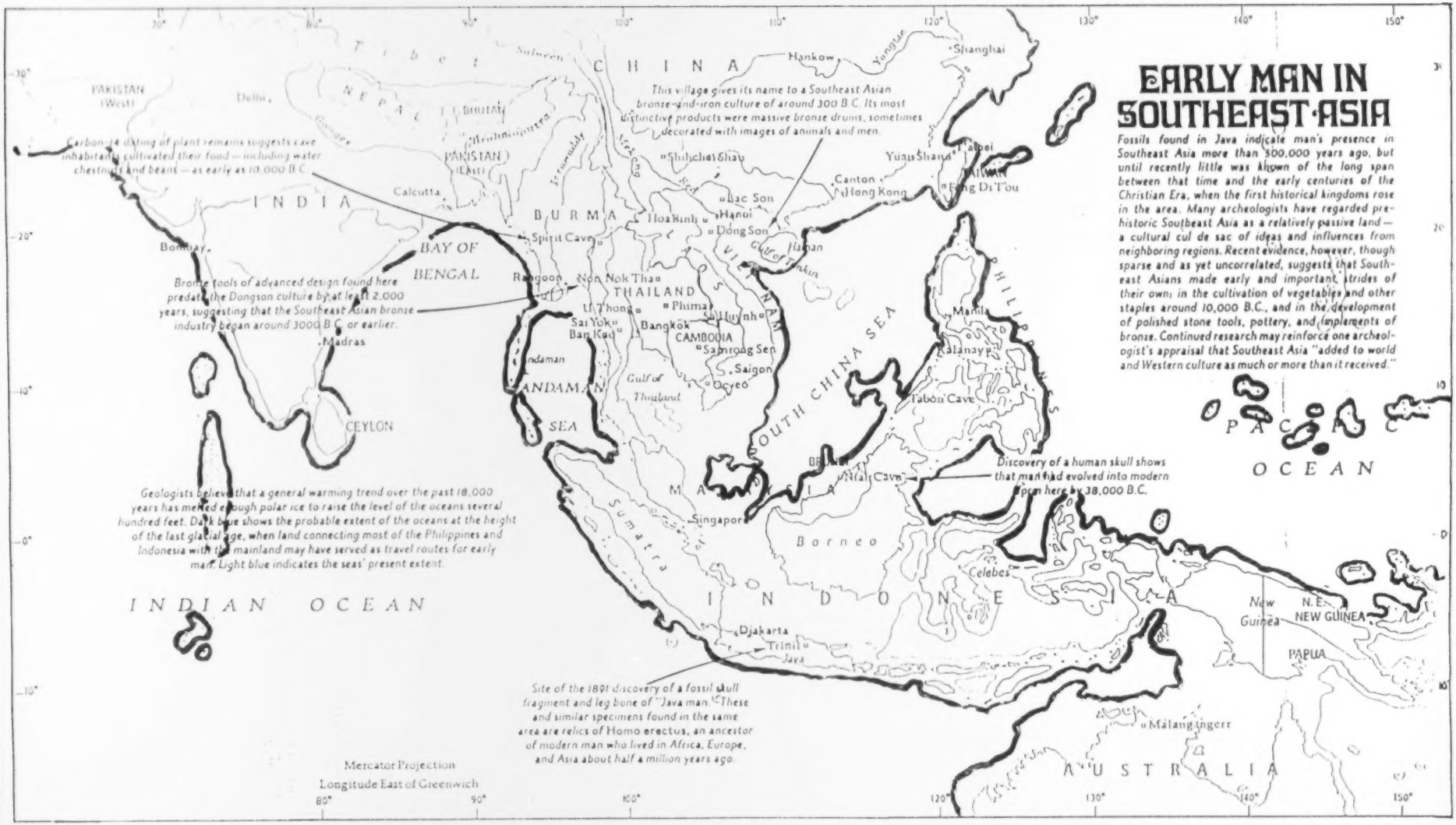
EARLY MAN IN SOUTHEAST ASIA
Fossils found in Java indicate man's presence in Southeast Asia more than 500,000 years ago, but until recently little was known of the long span between that time and the early centuries of the Christian Era, when the first historical kingdoms rose in the area. Many archeologists have regarded prehistoric Southeast Asia as a relatively passive land—a cultural cul de sac of ideas and influences from neighboring regions. Recent evidence, however, though sparse and as yet uncorrelated, suggests that Southeast Asians made early and important strides of their own: in the cultivation of vegetables and other staples around 10,000 B.C., and in the development of polished stone tools, pottery, and implements of bronze. Continued research may reinforce one archeologist's appraisal that Southeast Asia "added to world and Western culture as much or more than it received."
This village gives its name to a Southeast Asian bronze-and-iron culture of around 300 B.C. Its most distinctive products were massive bronze drums, sometimes decorated with images of animals and men.
Carbon-14 dating of plant remains suggests cave inhabitants cultivated their food—including water chestnuts and beans—as early as 10,000 B.C.
Bronze tools of advanced design found here predate the Dongson culture by at least 2,000 years, suggesting that the Southeast Asian bronze industry began around 3000 B.C. or earlier.
Geologists believe that a general warming trend over the past 18,000 years has melted enough polar ice to raise the level of the oceans several hundred feet. Dark blue shows the probable extent of the oceans at the height of the last glacial age, when land connecting most of the Philippines and Indonesia with the mainland may have served as travel routes for early man. Light blue indicates the seas' present extent.
Discovery of a human skull shows that man had evolved into modern form here by 38,000 B.C.
Site of the 1891 discovery of a fossil skull fragment and leg bone of "Java man." These and similar specimens found in the same area are relics of Homo erectus, an ancestor of modern man who lived in Africa, Europe, and Asia about half a million years ago.
CHINA
INDIA
BURMA
THAILAND
CAMBODIA
VIETNAM
PHILIPPINES
INDONESIA
AUSTRALIA
PACIFIC OCEAN
INDIAN OCEAN
SOUTH CHINA SEA
BAY OF BENGAL
ANDAMAN SEA
Gulf of Thailand
Tibet
NEPAL
BHUTAN
PAKISTAN (West)
PAKISTAN (East)
Delhi
Calcutta
Bombay
Madras
CEYLON
Hankow
Shanghai
Yangtze
Yuan Shan
Taipei
TAIWAN
Feng Di Tou
Canton
Hong Kong
Shihchiachuang
Hoa Binh
Hanoi
Dong Son
Haiphan
Gulf of Tonkin
Spirit Cave
Rangoon
Non Nok Tha
U Thong
Sai Yok
Ban Kao
Phimai
Bangkok
Sakhon Nakhon
Samrong Sen
Saigon
Oc Eo
Mekong
Indaman
Manila
Kalanay
Tabon Cave
Niah Cave
Singapore
Borneo
Celebes
Sumatra
Java
Djakarta
Trinil
New Guinea
N.E. NEW GUINEA
PAPUA
Malang Ingerr
Mercator Projection
Longitude East of Greenwich
80°
90°
100°
120°
130°
140°
150°
30°
20°
10°
0°
10°

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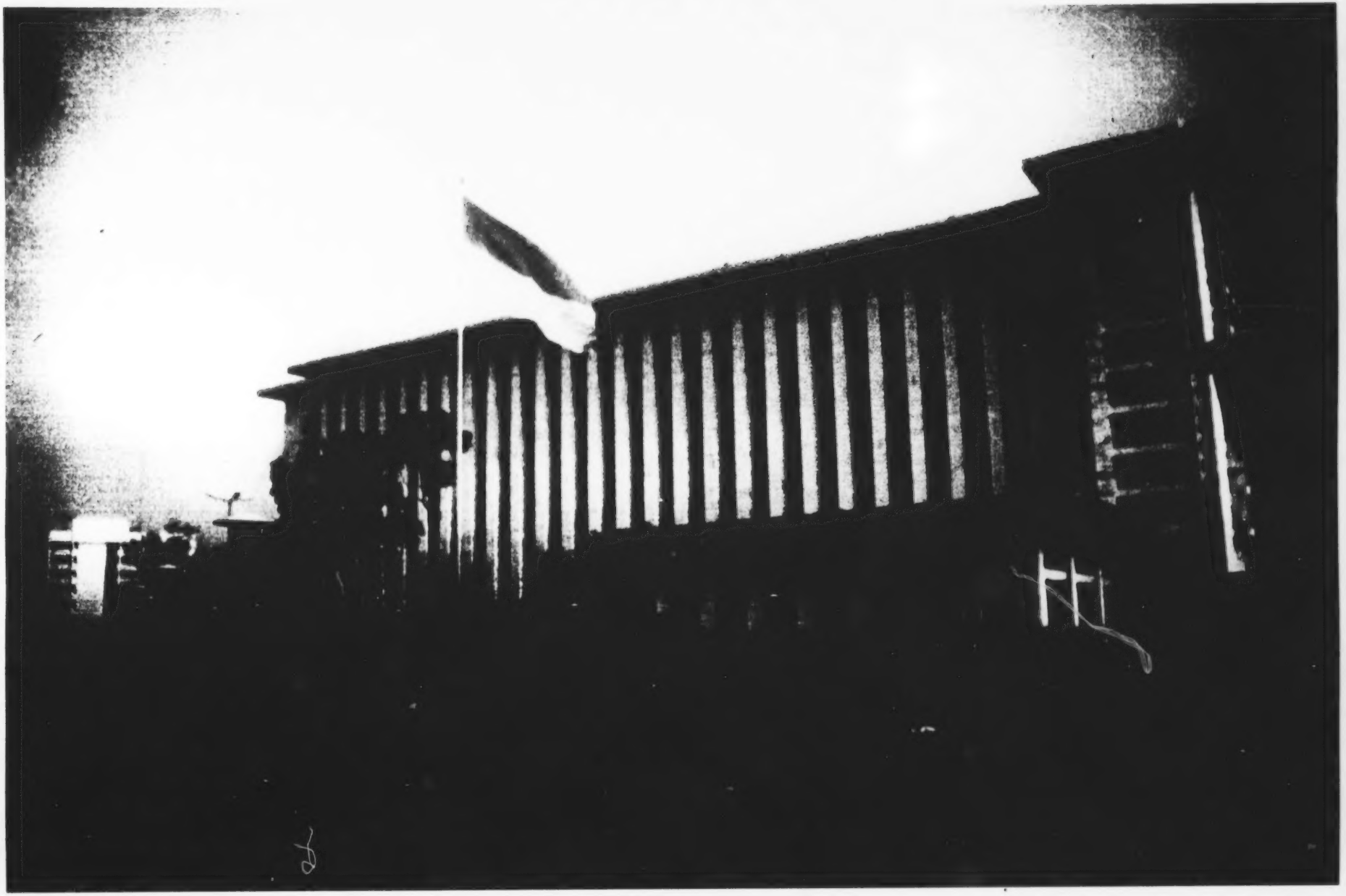

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Islam

Fundamental values

Promotion of the Worship of One God
Promotion of Social Cohesiveness
Promotion of Family Cohesiveness
Religions restrictions imposed to promote fundamental objective

- Food restrictions
  - **no alcoholic beverages**
  - **kosher cut meat**
  - **use of fasting**
- Modesty dress code
  - **women must cover their hair**
  - **men should always wear long pants**
  - **no bare shoulders in public**
- Education used to promote religious values
- Restictions placed on Art works
  - **"Make no graven images", dictate**
    - acceptance of calligraphy as an art form
    - acceptance of pattern making as an art form
      - *tiles*
      - *fabric design*
      - *architectural details*

Social results of Islam on Art

little or no paintings of figures and animals
little or no art education within Islamic schools
little or no visual works dealing with religious or political issues
little or no societal support for art schools
little or no societal support for art museums, etc.

Balinese Hinduism

Fundamental Values

Worshipping of Many Gods

Traditional Hindu Pantheon

- **Brahma**
- **Vishnu**
- **Shiva**

Ancestoral idols and temples

Belief in Reincarnation

requires cremation ceremony of every person
requires respect of the dead
requires protection of ones children as future cremators

Important use of Religious ceremonies

used to placate demons, ancestors and mysterious forces
used to create social cohesion
used to link past to future

Art School established in Denpasar

to pass on traditional skills
to pass on traditional values
to pass on historical basis

Social results of Hinduism on the Visual arts

artworks used to honor the gods and ancestors
artworks used to describe the rath of the gods and demons
artworks used to embellish temples and homes
artworks used to embellish the cremation ceremonies
artworks used to create societal unity and common set of beliefs

the Indonesian government and the Pancasila governing philosophy

Fundamental values

Belief in one God
Just and Civilized Society
Unity of Indonesia
Democracy guided by Wisdom and Deliberation of Representatives
Social Justice for all of Indonesian people

Social results of Pancasila and the Constitution on the visual arts

"preserve the nations heritage"
"encourage works based on traditional elements"
"encourage works based on foreign traditions and new ideas"
Art used to create and promote a historical context for the nation
used to honor past heroes
used to support the values of the present government
used to create a common bond among the peoples
Art institutions/schools
(Seventeen Music,Dance, Art, and craft schools)
only five visual art schools in existence in the nation
Fine arts School, Denpasar(Bali) student pop. 412
Institute of Technology , Bandung student pop. ?
Fine arts School, Padang(W. Sumatra) pop. 580
Acad. of Fine arts, Yogyakarta(Cen. Java) pop. 410
Kenisian Jakarta,(local administration of Jakarta) ?
all art schools poorly supported with funds
all art schools poorly supported with full-time faculty
all art schools have very limited library and laboratory facilities
all art schools relegated to a lower position in the university hieracy
Art museums and cultural institutions
most poorly housed and poorly maintained
The Indonesian National Museum in Jakarta
breadth of collection
crowded exhibtion cases
poorly preserved perusable items
The Kraton Library in Yogyakarta
breadth of collection
lack of proper storage for a humid climate
The West Java Cultural Museum at Bandung
breadth of collection
the exception - proper use of space
better storage facilities
little support of contemporary art museum
Balai Seni Rupa in Jakarta.
only known museum of contemporary art
little support for cinema board
lacks adequete space
facilities poorly maintained
Social results of Pancasila
Values promoted
freedom of expression
preserving of traditions
economic deveolopment of the country
Economics define true priorities

Religions Compared

Christenson

Hinduism	Buddhism	Jainism
God Thousands of gods, but three main ones are worshiped: Brahma, Vishnu, and Shiva with many incarnations and names for each	No creator but Hindu gods, OK, Buddha never denied the gods' Buddha, himself sometimes considered a god (Mahayana sect) sometimes a man(Theravada or Hinayana sects)	Gods may exist but not much more important than man
Creation theory Creator of all universes from Brahman	Universe is without a creator, it is created out of higher forces	No creator. Universe is self-existent. Due to the perfection of the world, a creator would imply a need to improve
After Life Believes in the cycle of birth and rebirths, the universe will expire and be reborn the same as the individuals and the gods	Believes in cycle of birth and rebirth, but the ultimate is the escape the cycle for "nirvana" (peace and freedom from rebirth)	Does not believe in rebirth, the universe is self-existent and indestructible. Heaven exists for souls of the right living
Primary Belief Present life on earth is only a temporary state and will be improved in the next existence if a person does their duty. Animals and men have souls between which souls can be reborn.	Life is misery. Desire is the root of man's problems. All people should strive to obtain liberation from existence on this earth by means of good deeds, "dharma." The soul without desire will not be reborn into more misery.	Life is essentially evil. The object of living is deliverance through right action
Salvation Doing your duty in your station in this life will bring you back to a higher level in the next.	Knowledge is the only release from the cycle of birth and rebirth.	Right knowledge, right conduct, right faith and chastity will release man from matter's tyranny
Living habits Adopts, generally, a vegetarian diet to preserve life of animals. Some will occasionally eat chicken but rarely pork	Adopts generally a vegetarian diet to preserve the life of animals abstains from alcohol and drugs.	Adopts a strict vegetarian diet, and forbids eating root crops and garlic, abstains from alcoholic drinks and drugs

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Religions Compared

Christenson

Islam	Parsee(Zoroastrian)	Sikhism
God Allah, one god	Gods of fire, earth, water and air	"one god, unborn and self existent
Creation theory Genesis theory of creation	universe has always been created because of the constancy of matter	"The in dweller of nature" is eternal and present in every particle of the world. Not a manipulator of matter but ever present in matter
After Life Heaven only for those that believe in Allah	All souls go to hell until judged and cleansed, after the cataclysm of all. The body becomes a part of another life by having all bodies eaten by birds lest the soul be defiled by fire or dirt	belief in rebirth of the soul and eventually unison with god
Primary Belief Belief in one true God, Pray 5 times a day, Give alms, Perform a month's fast every year and a pilgrimage to Mecca once in a lifetime.	All things contain within a particle of "The Deceiver", the evil principle. Man has free will to choose "the light" or the "Lie", the eternal fight between good and evil with man's duty in his conflict nature is good- "make an enemy a friend make wicked righteous and the make the ignorant learned"	The "Ego" is the root cause of all ills and evils of man. No caste or color differences, Equality of men and women "The aim of life is not to get salvation or paradise but to develop the best in man which is god"
Salvation Comes by living right and dying in holy wars	Comes from good deeds, thought and words- Live a life of piety and morality	Comes from strength, service to man, humility and equality, good deeds not caste, creed or color
Living habits Meat eating, OK, but must be prepared according to Kosher techniques, eat no pork	"Eat no Flesh" a vegetarian diet to preserve the life of animals, abstains from alcohol and drugs	generally vegetarian diet, and some eat meat but rarely pork

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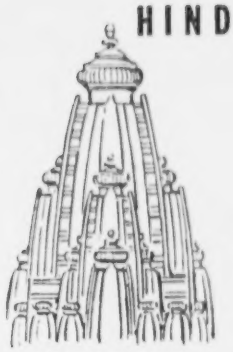
HINDU and BUDDHIST ARCHITECTURAL MOTIFS



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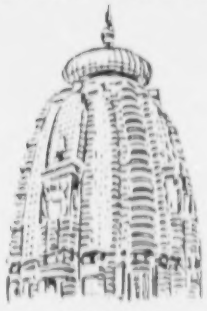
KHAJURAHO



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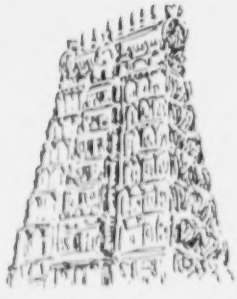

DRAVIDIAN
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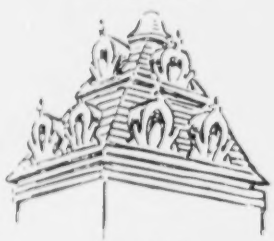
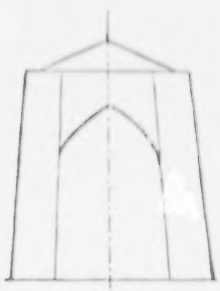
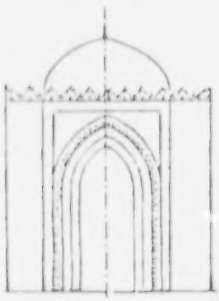


GUJARAT

INDO-ISLAMIC ARCHITECTURAL STYLES (12th to 18th C.)



MAMLUK



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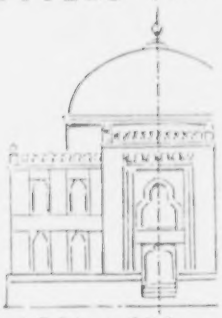

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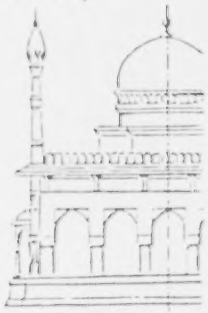
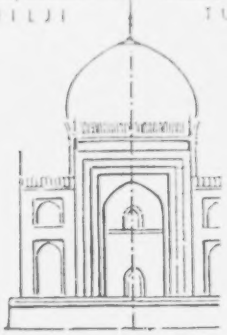
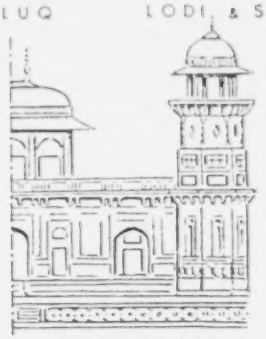


DECCANI

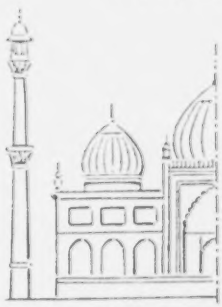
GUJARATI



EARLY MOGHUL



MIDDLE MOGHUL



LATE MOGHUL

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Barong / Kris Dance of Bali

The Barong Play represents an eternal fight between good and evil spirits. Barong (the mythological lion-like animal) represents a good spirit and Rangda (the mythological monster) represents an evil one.

The Barong/Kris dance originated on Bali in one particular village which became popular with the local people because of the story, demons, and elaborate performance. It eventually grew into a regional event and finally a symbolic dance associated with the island of Bali. It is now primarily performed for tourists with whom it is popular for its final scene of religious trance dancing where the dancers seemingly pierce themselves with a Kris(magical knives).

Slides

1 The entry of the Barong, (good spirit) who moves about with magnificence to the music.

2. The entry of the Barong, (good spirit)

3. The entry of the Barong, (good spirit)

4. The entry of the Barong, (good spirit)

5. The Barong, (good spirit) with his monkey friend, who teases him.

6. The Barong, (good spirit) with his monkey friend,

7. Servants of Rangda (evil) are looking for the servants of Dewi Kunti, a queen.

8. Servants of Rangda (evil) looking for the servants of Dewi Kunti, a queen.

9. Servants of Dewi Kunti, enter as comic figures. They act the buffoons.

10. One of the Servants of Rangda changes into a witch who enters both the servants and causes them to quarrel and fight with one another.

11. Entry of Patih (the prime minister and husband of Dewi Kunti)

12. Dewi Kunti is shown with Patih(the prime minister) and Sadewa, her son, who she has promised to sacrifice to Rangda.

no slide- a witch appears and enters both Dewi Kunti and Patih, who fight violently with one another, in the end Patih relents to take Sadewa into the forest and there he is tied to a tree.

13. Dewi Kunti w/ servants after tying Sadewa to a tree.

14. The god Siwa (Shiva) enters giving Sadewa immortality while he remains tied to a tree.

15. Rangda appears to try to eat Sadewa, which proves impossible because he is now immortal.

16. Sadewa fights and eventually kills the Rangda, who goes to heaven.

17. Rangda's servants running about.

18. Kalika, another servant of Rangda has killed one of Dewi Kunti's servants.

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19. Kalika, servant of Rangda, changed into a boar and gets killed in a battle w/ Sadewa

20. Kalika, servant of Rangda, then turns into a bird - who is again defeated by Sadewa.

21. Kalika now changes into Rangda herself and Sadewa cannot kill her again.

22. Sadewa then changes into a Barong for the never ending battle between good and evil.

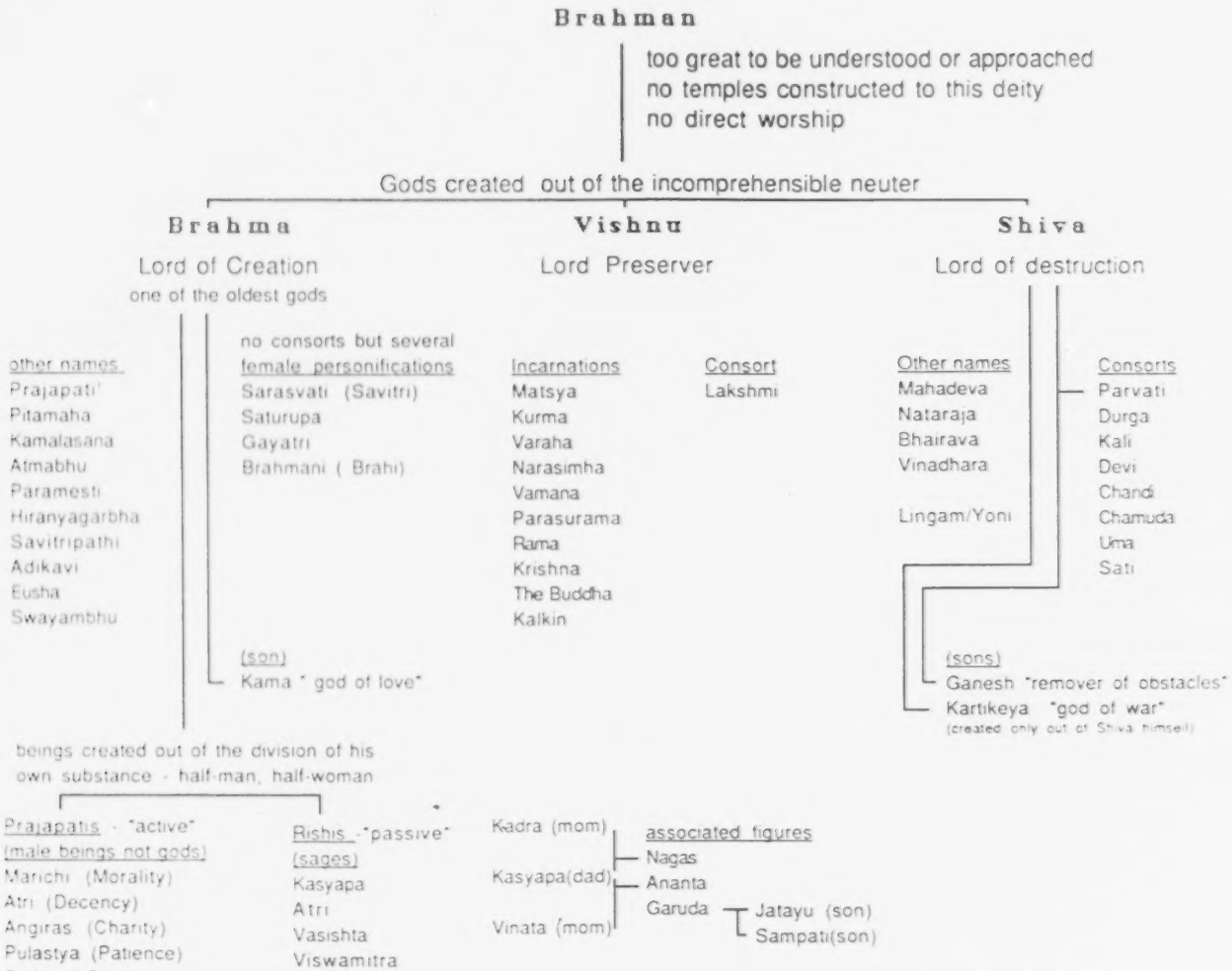
23. Followers of the Barong help to fight against Rangda(evil)

24. Rangda beaten back temporarily

25-28. The followers of the Barong go into a trance, and attempt to kill themselves because of their inability to completely get rid the world of evil. (In one version, Rangda's magical power forced the dancers to the turn their knives on themselves.)

29. The priest applies holy ashes to the dancers wounds while the Barong protects him.

Simplified Hindu Pantheon



Vishnu (Lord Preserver)

represents goodness, politeness

god with a thousand names

consort - **Lakshmi**

(goddess of agriculture, health, proserity)

ten major incarnations or
avatar of Vishnu

1. **Matsya** (fish) probable god of fishermen
2. **Kurma** (tortoise)assoc. with creation of the earth
3. **Varaha** (Boar) raised the earth from primal waters
4. **Narasimha** (man-lion)who killed a greedy and irreligious leader
5. **Vamana** (deformed dwarf)who overwhelmed the evil King Bali
6. **Parasurama** (militant brahmin)swore vengence against the Kashatriyas who persecuted the Brahmin caste
7. **Rama (Ramachandra)**- god in Human form in Mahabharata
8. **Krishna**(blue boy w/ flute) symbolic of human love
9. **The Buddha**- incarnation used to counteract growing influence
10. **Kalkin -** (the man with a horses head) will become incarnate at the end of the present age

VISHNU

other symbols associated with Vishnu

Garuda (man-bird) - charger of Vishnu

Ananta (thousand headed Hydra) - bed of Vishnu

has four hands with a symbol of power in each

Lotus - grows from his navel on which Brahma sits, symbolic of creation and power over Brahma

Lotus (Padma) symbol in one his four hands, related to beauty

Conch - symbol in one of his four hands, feminine shape, symbolic, probably, of the sound "Om" before the creation of the universe

Mace (Gadha) -symbol in one of his four hands, symbolic of war and masculine power

Missle or weapon(Chakra)- symbol in of his four hands, war

Brahma (Lord of Creation)

probably one of the oldest gods

god with four heads, from each of which sprang a Veda
sometimes described to have been be hatched from a golden
egg othertimes from a lotus from the navel of Vishnu

BRAHMA

no incarnations but
known by many names

Prajapatl - (tortoise)lord of creatures
Pitamaha - the patriarch
Kamalasana - he who is seated on the lotus
Atmabhu - self-existent
Paramesti - the chief sacrificer
Hiranyagarbha - born of the golden egg
Savitripathi - husband of Savitri
Adikavi - the first poet
Aja - self-existing
Swayambhu - self-existing
Eusha - (a boar), crator of the earth

female personifications

Saturupa- a daughter born of his own body with whom he had fallen in love
Savitri - a name of Sarasvati
Sarasvati-(consort)rides a swan and lolds lute, Goddess of learning, patron of music and poetry
Gayatri - daughter of a sage, sometimes 2nd wife to Brahma
Brahi (Brahmani)- another name of Savitri(Sarasvati), wife of Brahma, one of the divine mothers

son - **Kama** - God of Love
also known as **Panchahana**
(wife) **Rati** - passion

Shiva "auspicious"(Lord of Destruction)

controller of war, pestilence, famine, death

condemned to be a wanderer throughout time,

a personification of the concept of impermanance and constant change

vehicle is **Nandi**, Sacred Bull

Has a thousand other names
Mahadeva - "great god",
Nataraja - "cosmic dancer"creator-destroyer; name used in S. India
Bhairava - "the terrifying one"
Vinadhara - master of the arts and sciences

symbols
lingam and yoni - (phallas) force of creation
trident - Shiva's staff
hour-glass drum - heart-beat of cosmos
flame in hand- consuming power
skull in hair - symbol of death
crecent moon- phase preserver
third eye - with which he saved the universe from darkness, and burns Kama (Love) to ashes
tiger skin cover- symbol of verility
coils of serpents- symbol of verility
battle ax- symbol of war
human skull bowl- symbol of death

SHIVA
(From Moor's *Hindu Pantheon*)

Consorts of Shiva

Parvati -"mountain"(fisher-maid)Changed form of Uma, most powerful of all goddesses
Durga - woman w/ ten arms w/ a weapon in each arm, charger - Lion
Kali - black half-naked woman, goddess of epidemics and cataclysms, conquered time, garland of skulls and red dripping tongue
Devi - "The Goddess", all powerful
Chandi -
Chamunda - a form of Durga, one of the "seven divine mothers"
Uma - (wife) the daughter of the Himalayas,beautiful devotee who tortured herself for his love
Sati - (reborn as Uma) devoted wife who immolated herself

sons

- **Ganesha** the elephant headed god (vehicle is the "rat")
  god of prudence and wisdom, remover of obstacles
  born of Shiva and Parvati

- **Kartikeya** (born of Shiva without Uma)
  known also as Kumara, as Subramanya in S. India
  god of war and general of the celestial armies

The Ramayana - an ancient story

The Ramayana originated in India well over 2000 years ago as an epic poem written by Vilyiki, some have said Vyasa, about 400BC and consists of 24,000 stanzas. The Ramayana is depicted in works of sculpture and painting from some of the earliest periods and is probably one of the best known stories of the Puranas. It has been more recently been turned into a television series that was watched by a huge numbers in India each night for several weeks.

Thailand and Indonesia- versions of the Ramayana

It was adopted by the Thai people (Siamese) and modified to harmonize with their own cultural traits and national character. The most famous version is the one by King Rama I, The founder of Bangkok and the present ruling dynasty in Thailand. This version known as the Ramakian, has become a masterpiece of the Thai literature.

The shadow puppets of Thailand and Indonesia tell the story of the Ramayana with dramatic flair in a folk narrative. The puppets are created from leather and are usually constructed for very simple lighting available as the puppeteer goes from village to village retelling the tale for entertainment and money.

The story is moral in nature. In it we witness the victory of man over the power of evil. It is the story of one of the reincarnations of the God Narayana, on Earth. He was sent down from heaven by Shiva (the Supreme God and Creator of the Universe) in order to fight the power of evil (as personified in the race of Giants under the leadership of Ravana).

This version, *copied from a Thai condensation,* briefly summarizes the Ramayana story which has many different versions .

Nonduk was Giant serving Shiva in heaven. His duty was to sit at the foot of the hill on which Shiva resided, and wash the feet of all the Gods and Goddesses before they climbed up to visit Shiva. They however, would always tease Nonduk by pulling a few hairs from his head, until one day he became completely bald. Angrily, Nonduk went up to see Shiva, and asked him for a gift. It was granted that his forefinger would have the power of death when pointed at anyone. Now, when Gods and Goddesses came to see Shiva and tease Nonduk, he would point his finger at them without warning, and they would die. Shiva found out and summoned Narayana to go down and kill Nonduk. When Narayana came down, he artfully took the shape of a beautiful dancing Goddess and invited Nonduk to dance. Narayana made his graceful movements so skillfully, that he succeeded in tricking Nonduk into pointing back straight at his own heart, thus killing himself. Before he died, Nonduk saw Narayana transformed back into his own shape and mocked him for not having the courage to fight him in a real battle. Narayana replied that if Nonduk would be born again, he would with him to have ten heads and twenty arms all capable of wielding deadly weapons. Narayana wished himself to be reborn as simple human being, who with just his two arms would still fight Nonduk.

It thus came to pass, that Nonduk was reborn as the wicked Giant Ravana, and Narayana was reborn into the race of Men as Rama. Narayana's consort was reborn into the form of Sida, to Ravana's Queen Monto. When she was born, she uttered three times on ominous cry hailing the destruction of the Giants. This newly-born daughter could not be kept for it was feared that she would bring the destruction of all the Giants and their city. She was therefore placed in a glass bowl and floated down the stream. A Hermit found her and raised her as his own daughter. Sida grew up to be very beautiful and she was offered in marriage to anyone that could lift up a large, powerful bow, which Shiva had given the Hermit. Many came to try, but it was only Rama who was able to do it. Thus Rama and Sida were married.

An old King who had no children, tired of the worldly life, and thus left his Kingdom to live in the forest as a Hermit. His beard grew very long and two sparrows made their home in it. One day he overheard them saying that he had sinned by not leaving nay descendants behind to ensure the safety of his followers. The Hermit, now aware of the truth, retired from priestly life and took a wife which be created from the fire by magic. His wife soon bore him a daughter. One day when he went out to seek food for his family, the god Indra came down and won the love of his own. Then the Sun God came down and did likewise. Again, another son was born. The hermit loved these sons very much, until one day his daughter jealously said that he was treating other people's children better than his own. He immediately demanded an explanation from her, and then to ensure the truth made a solemn vow. He would throw all his children into the river, and if any was his own child they would be able to swim back to him. If not, they should swim away to the other side and be changed into Monkeys. The sons never came back but were changed into Monkeys by the curse of their father. The daughter swam back. The Hermit was so angry, that he cursed his wife, changing her into a piece of stone, (which later served as a bridge for Rama's army). The mother used the last of the her remaining power to make the daughter, who had betrayed her, to remain motionless forever standing with one leg against the branch of a tree. She would remain this way until the time would come when she would give birth to a Monkey who would fight for Rama. Only then would she be free. Several years later, the Wind God came down and made lover to her. A son was born called Hanuman. Being the Son of the Wind he can never die, because whenever the Wind blows he is brought back to life. Hanuman possessed great magical power, as well as eight arms and four faces. When he yawned, the stars came out of his mouth lighting up the sky.

The sister-in law of Ravana was angry at Rama for refusing her proffered love, and so tried to revenge her pride by arousing the lust of the powerful Giant King. The beauty of Rama's wife Sida, was amplified in her description to such a large extent, that Ravana was incited to steal her for himself. Through the use of deception, her was able to forcefully carry away Sida. In

his flight, he was discovered by a huge Bird. The Bird was badly wounded by Ravana, but before he died, managed to fly to Rama and tell hem all that had happened.

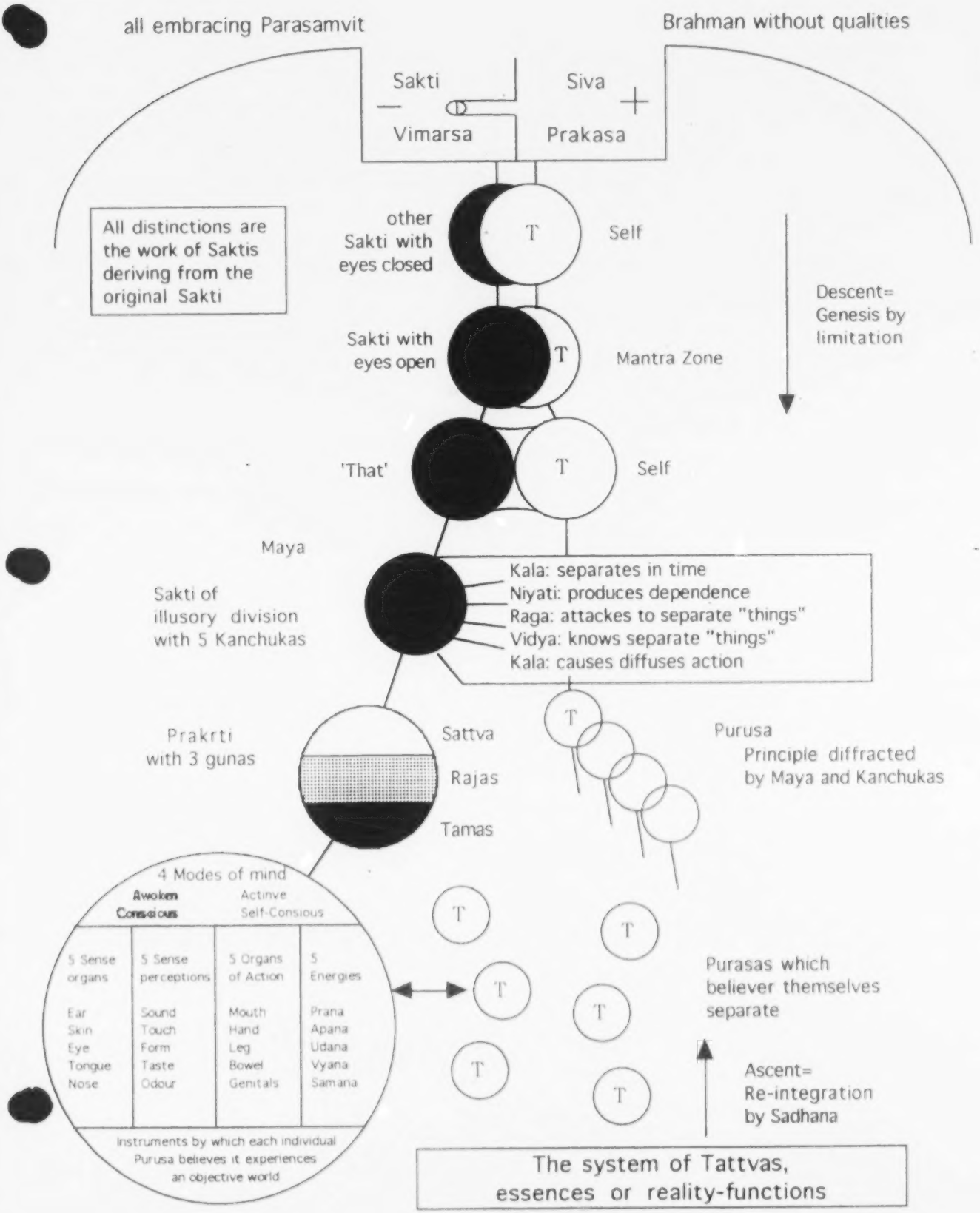
Hanuman now learned that Rama was going off to fight the Giants alone, and therefore offered Rama his help and that of his brother's army. The war that developed was fierce. Both sides employed all the deceitful tactics and magical powers at their command. At one time, Rama was hypnotized and captured by one of the enemy, and was saved by Hanuman just in time. It was also Hanuman, who on being captured, tricked Ravana into setting fire to him so that he could burn down the Giant city. In the many battles that occurred, most of Ravana's allies were killed by Rama and his army. Ravana however, couldn't be killed, so the war dragged on....

Though his heart was pierced by an arrow, Ravana could not die, since his soul was outside his body, safe-guarded by his former teacher, a Hermit. Hanuman then went in search of the Hermit, and was successful in secretly exchanging boxes and stealing away with the one containing Ravana's soul. The end was near...Ravana now learned that Hanuman had his soul, but still came out bravely to fight and die. At the same instant that he was shot by one of Rama's arrows, Hanuman took the soul case and crushed it into dust. Thus ended the proud and arrogant life of Ravana. The fourteen years of war were now over.

Sida would not come out to Rama until she had proven herself. If she had been pure and faithful, fire would not harm her. She requested all the mortals and Gods to bear witness as she walked through the fire. At every step, a lotus blossomed beneath her feet and she remained unharmed. Rama was happy and came up to take her arm and sit her beside him once again...

Sankhya Tattva

tantric diagram illustrating the manifestation processes of creation



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Buddhism

Siddhartha(personal name) **Gautama**(clan), Shakya(tribe)
Prince of Kapilavastu,
also known as:"**Buddha**" "Enlightened,"
Shakya-muni "Sage of the Shakyas,"
and **Tathagata** "One Who Has Won the Truth"

born? c. 563-483 B.C. written about in Ceylon c. 80B.C.
The biography of Gautama Buddha was written down some five hundred years and five hundred miles from where he had lived so much may be myth.

He was most interested in stopping the cycle of rebirth and came to the revelation that Ignorance was the key to the cycle.

"This, then, is the cause of suffering in the world of living beings; and this, therefore, is the method for its discontinuance."

from 1. ignorance, there proceed in series: 2. acts, 3. new inclination, 4. incipient consciousness (portending further life), 5. an organism, 6. organs of sense, 7. contact, 8. perceptions, 9. desire, 10. attachment, 11. rebirth, and 12. old age, disease, and death.

He saw that *Karma* demanded new reincarnation to atone for past evils. Only lack of cravings in a life of perfect justice would prevent rebirth. In order to acheive **Nirvana** (state of happiness acheived through the elimination of earthly desires, the liberation from rebirth, annihilation of individual consciousness, or union with God) should follow

"The Five Moral rules"

1. let not one kill any living being.
2. Let not one take what is not given to him.
3. Let not one speak falsely.
4. Let not one drink intoxicating drinks.
5. Let not one be unchaste.

As defined by Reverend Hope Aung, of the Burmese order, the Main stages of insight of the Hinayana Buddhist yogi passage:

1. The insight that all is impermanent, sorrowful, and without a self
2. The insight regarding the beginning and ending of things
3. The insight regarding the destruction of things
4. The insight that the world is dreadful
5. The insight that such a dreadful world is full of emptiness and vanity
6. The insight that such a world should be loathed
7. The insight that the world should be forsaken
8. The insight that liberation should be realized
9. The insight that equilibrium should be observed in spite of the vicissitudes of life
10. The insight that adaptation has to be made for the realization of nirvana.

Bodhisattva "one whose being (sattva) is enlightenment (bodhi)"
early define those who were to become Buddha in the future, later became the sage who while living in the world, had refused the boon of cessation yet achieved realization, remains as a guide to the rest.

Mahayana - " the great(Maha) Ferry(yana)" is a vessel in which all may ride since all are already extinct. It is pleasure ride, a festival of joy.

Hinayana, " The Abandoned(hina) Ferry"(Yana)", is small, hard working transport for only yogis across a sea they despise on the way to nowhere at all!

Later this group become named **Theravada** " the way of the elders.

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the Main stages of insight of the Hinayana Buddhist yogi passage:

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9. The insight that equilibrium should be observed in spite of the vicissitudes of life
10. The insight that adaptation has to be made for the realization of nirvana.

"Buddhists are optimistic," he wrote, " because, though the world is full of sufferings, yet, to a Buddhist, there is a way out of it.":

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